



5th Annual *Ichiyo* Art Retreat & Workshop

With Elaine Jo, Executive Master

Calvin Center, Hampton, GA

November 2 - 4, 2010

Mission Statement:

The Ichiyo Ikebana conference is offered for the purpose of promoting interaction, friendship, and focus among Ichiyo Ikebana artists and their students who are or have studied with Elaine Jo. Held in a retreat setting, the conference will provide a three day intensive workshop to augment regular lessons of the Ichiyo-style of Ikebana and to reinforce the motto of the school "The free style of flowers".

PROGRAM:

November 2, Tuesday

12:00-12:45 Welcome Lunch

1:00 Workshop 1: Demonstrating the Horizontal Form by arranging from behind

3:00 Workshop 2: Upside down branches

6:00-6:45 Dinner

7:00 Playing with Screening - Patti Quinn Hill

November 3, Wednesday

7:15-8:00 Optional Yoga

8:00-8:45 Breakfast

9:00 Workshop 3: Exhibit Arrangements, Abstract *Ikebana* incorporating *Washi*

12:00-12:45 Lunch

1:00 Workshop 4: Free Form using your own screen creation

3:00 Workshop 5: Simplicity and Complexity

5:00-6:00 Teachers' Meeting

For active teachers and for those aspiring to be teachers.

6:00-6:45 Dinner

7:00 Fellowship hour

November 4, Thursday

7:15-8:00 Optional Yoga

8:00-8:45 Breakfast

9:00 Workshop 6: *Chabana* style *Ikebana* - Terri Todd

11:30 Closing of the Exhibit, Group clean-up

12:00-1:00 Sayonara Lunch

Informal planning meeting for *Ichiyo* Art Retreat 2011

November 2, Tuesday

**1:00 Workshop 1: Demonstrating the Horizontal Form
by arranging from behind.**

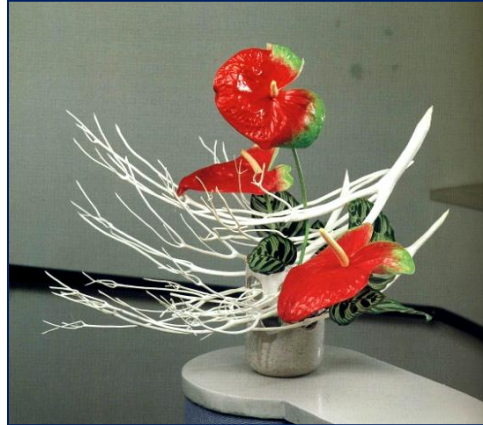
While there is no policy in the *Ichijo* School requiring demonstrators to arrange from behind, from the audience point of view it does improve the visibility of the design as it progresses. In this Horizontal Form workshop we will do all of our arranging from behind as practice for giving an ikebana demonstration. A free style container is recommended. There are other techniques for giving successful demonstrations and we will discuss those as well. Note: Horizontal arrangements are defined as being a horizontally wide, low in height, and suitable for horizontally wide places which are flat and without depth, or for along a wall.

The Horizontal Form was studied in the Research Course. A free style container may be used for this workshop.



November 2, Tuesday
3:00 Workshop 2: Upside down branches

Branches without leaves have many design possibilities since they do not require a water source. Any type of container may be used for the floral material in this workshop, which, of course, will need water.



November 2, Tuesday

7:00 Special Project: Playing with Screens

Presented by Patti Quinn Hill



We will be using aluminum window screening to sculpt forms that can be used as a container. There is no limit to what can be created; it is like putty in your hands. Each person will receive a roll of aluminum window screening measuring 48" wide by 84" long. The color choices are bright silver or charcoal. Since the rolls are so large, you might consider swapping colors with others to use in combination, to add as embellishments, or to make two.

This form obviously will not hold water, so you will need a cup kenzan or a container to be within your sculpture such as a cylinder type container or test tube. You may want to bring a number of different size cup kenzans since you don't know what size will best fit your piece.

Some things that you will need to make this project easier:

Scissors (not your best)

Gloves (the screen can get prickly)

Straight edge (12" and 36" would be good)

Bone folder (as used in folding paper)

Small flat pliers (to twist the edges of the screens together)

Straight pins (to hold your creation together temporarily) with the large round heads (so they won't slip through the screen)

Ideas (see below)

Patience (as is needed in any craft project)

I will bring needles and waxed linen to share. It may be necessary to tack or add stitching to your piece either as a form of attachment or embellishment.

Where to find inspiration:

I will bring a slide show that will spark inspiration. In looking through many of my basket books and ikebana books I found ideas of forms that were very helpful in getting me thinking of ways to shape the screen.



November 3, Wednesday

9:00 Workshop 3: Exhibit of Abstract *Ikebana* using *Washi* Coordinated by Diane Saye

In this workshop, under the leadership of Diane, our 7 Masters will prearrange their abstract designs incorporating *Washi* as an important element of interest. (Not as a container.) The Masters will explain their concept and then each person will received *Washi* to fashion their own arrangement. Wire will be available for anyone who wishes to "form" their paper into different shapes. Please bring scissors. A free style container may be used.



All of the arrangements will be created in the dining hall and placed on display until the end of retreat.



The theme of workshop is Abstract (Zen-Ei) or Modern using washi paper as a part of the design process. Our Master teachers: Libby Campbell, Valerie Eccleston (Executive Master), Yuko Hancock, Jeanne Houlton, Janet Knowlton, Diane Saye, and Terri Todd will set up their arrangements in advance and explain their concepts.

Diane Saye will give an overview of the lesson.

After the presentations each person will design and arrange his or her own Abstract/Modern

design using washi paper as an element in the design. You will exhibit your design in the dining room so pick your own place before the workshop and identify the spot with your name.



Abstract design within the Ichiyo School of Ikebana means to take materials removed from nature and to use them in an unexpected form to emphasize a point. In other words, abstract is the non-realistic use of natural or man-made materials solely as elements of pure line, form, color and texture in space to create new images. Abstract design has evolved through a series of progressive steps of the traditional designs.



Bring a free style container for this arrangement.

November 3, Wednesday

1:00 Workshop 4: Free style using containers made of Screen

Presented by Patti Quinn Hill

Special Program: Design your own container using Screen

7:00 PM November 2, Tuesday

Examples of arrangements using containers made of Screen



November 3, Wednesday 3:00 Workshop 5: Simplicity and Complexity



The aesthetic attraction we feel when we view very simple ikebana is undeniable. Creating such arrangements is not always easy, especially when the focus is more toward simplicity rather than design. In point of fact, from an artistic point of view, more value is placed on complex designs made simple rather than simple designs made complex. In other words, simplicity should be the by-product of a good idea, but not the main goal.



In preparation for this workshop please analyze the arrangements in "Creating Ikebana." Many are simple in design, yet very creative in execution of an idea. For further information on this subject, please study the attached excerpt from a blog by Garr Reynolds dated July 2009 on page 9.

Excerpt from a blog by Garr Reynolds dated July, 2009.

I think of complexity and simplicity not as opposites, but as ideas that have a harmonious relationship. In fact, relationship is not even the right word for this implies that they are different things all together. Yet, what is complex may also be simple, though it may not seem apparent until the complexity is well understood. Complex (or complexity) is often used interchangeably with complicated. And while this is a matter of semantics to some degree, when I think of the idea of complexity, several associations come immediately to mind such as patterns, interconnections, systems, links, and ultimately simplicity and beauty. With complexity there is a feeling that it is knowable, even if we don't yet know it. On the other hand, complicated (or complication) seems — even feels — like the opposite of simple. When I think of complicated, at least from the point of view of design (and therefore man-made), different associations come to mind such as randomness, convoluted (as in much legal language of the day), unnecessarily layered, confusion, and so on.



My definition here is not scientific but far more intuitive: there is just something more appealing and positive about the word (and idea of) complexity. The problem today is not the complex but the complicated. In everyday life we encounter more complication than complexity. An afternoon at the DMV, for example, is a good place to experience complicated designs (systems, procedures, rules, etc.) and frustration. There you'll feel far removed from simplicity. Yet, if you were to take a class in, say, astrophysics or otherwise take it upon yourself to study astronomy at your local library — astronomy being something far more complex than even the most mysterious bureaucracy — you'd begin to learn from the hard work of others of the complexity of the universe and also of its profound beauty and simplicity. Our personal and business lives may be filled with the complicated, but the depth of meaning and clarity within art and science — and indeed the cosmos

— shows us that simplicity can be found when the richness and clarity of the complex is finally understood. The natural world is quite complex yet simple, and it has a lot to teach us. Nature's complex systems remind us that parsimony, for example, is a good rule of thumb for artists, designers, and even scientists, at least as a general guideline.

As Issac Newton said:

"...Nature does nothing in vain, and more is in vain, when less will serve; for Nature is pleased with simplicity, and affects not the pomp of superfluous causes."

"Simplicity doesn't necessarily mean removing the complex; it means

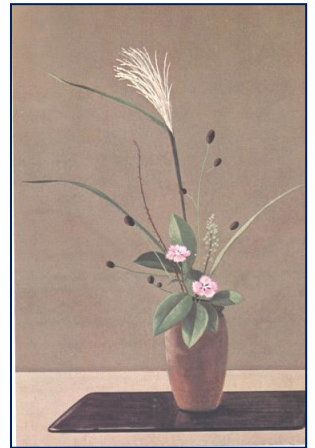
removing the superfluous. One reason I'm so attracted to the Zen arts in Japan is that within them there are classic lessons in the natural, the simple, and the complex all living side by side as if they share the same essence."



November 4, Thursday
9:00 Workshop 6: Chabana style Ikebana
Presented by Terri Todd



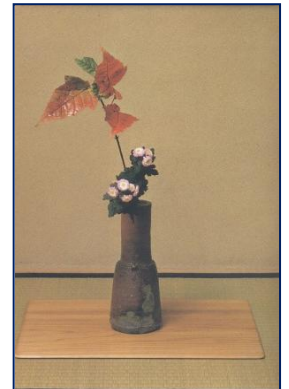
Chabana, flowers for tea ceremony are distinguished by the materials used and by their carefree and simple *Nageire* styles. Included in Terri's presentation will be a reference to the "seven grasses of autumn" which are frequently used for *Chabana* arrangements.



A small *Nageire* container will be needed for this workshop.

Chabana is the term used to describe flowers used in the traditional Japanese tea ceremony taught by the famous sixteenth century tea master Rikyu using the *wabi sabi* principles of rustic refined elegance which is so familiar in many of the traditional arts of Japan.

The *chabana* style uses materials growing wild in simple rustic containers in a naturalistic *nageire* form so the materials appear to have been plucked from the field and thrown into the container with the dew still on them. The stems of the materials are broken instead of being cut with scissors to avoid "cutting relations" with guests.



The tea ceremony flowers are selected from the garden by the tea master just before the guests arrive and are displayed only for the time allowed for the practice. The expression "*ichi go ichi e*" is used to describe the "one chance in one's lifetime" feeling that the tea ceremony experience gives to the host and guests.

One or two flowers should be used with a twig or leaf of supporting material. Flowers should be smaller than the diameter of the container and shorter than the height of the container. Bold, exotic and strong smelling flowers should be avoided.



Bamboo baskets, natural bamboo cylinders, mat glazed ceramic vases or other simple naturalistic vessels are used in the traditional *chabana* designs. Simple supports such as the *kubari* are used if necessary.

Most of the "seven grasses of autumn" shown frequently in traditional Japanese art are appropriate for *chabana*. Fortunately, many of them grow in the East coast of United States because the climate is similar to that of Japan.



Resources: THE TEA CEREMONY by Seno Tanaka
THE BOOK OF TEA by Okakura Kakuzo
CHA-NO-YU: The Japanese Tea Ceremony by A.L. Sadler